



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

RECENT DISCOVERIES IN GREECE AND THE MYCENÆAN AGE.

BY CHARLES WALDSTEIN, SLADE PROFESSOR OF THE FINE ARTS IN
KING'S COLLEGE, CAMBRIDGE.

AT the close of the great German excavations of Olympia, more than twenty years ago an archæological colleague remarked that, "with all the central sites of importance explored in Greece, there will be nothing left to excavate in classical lands." I maintained at the time—and have since repeatedly answered similar remarks made after every new excavation—that the period of most fruitful archæological research, with the help and on the basis of excavation, is not ended, but is only beginning now.

This applies even after the results of the most recent discoveries in Crete. For the brilliant achievement of the British excavators during the past year only marks a beginning of their work; while the schools of several nations are engaged in similar enterprise in other parts of that island; and it may be said that every civilized Western state (the United States, Germany and Austria are continuing their important work elsewhere) is contributing its share of material and intellectual effort to advance this important branch of science. The Italians, under Professor Halbherr, are engaged upon the sites of Gortyna, Phæstus, Axus and Eleutherna, and the French are at work on the extensive and important site of Goulas, as well as at Itanus. But the United States can well claim its share in this great archæological enterprise. For the beginning of this archæological activity in Crete in our own days may be said to have been made by the work of Professor Halbherr, with his discovery of the famous Gortyna inscription and his continuous study and exploration of the island ever since 1884; while, at an early date, he realized the importance of the site of Cnossus, which the intelligent energy and per-

severance of Messrs. Evans and Hogarth have now forced to yield up its treasures. A great part of Professor Halbherr's discoveries, however, were undertaken at the instance and with the material support of the Archæological Institute of America, among the active members of which the late Professor Augustus Merriam, of Columbia University, New York, was his chief supporter.

With such work as that pursued in Crete, as well as in Greece itself, Italy, Sicily, the other islands of the *Ægean*, in Asia Minor and Egypt, our historical horizon—nay, the regions well within the established border-lines of familiar history—are being, and will be, enlarged within our own and the succeeding generations, as they never were before, since the days of the Renaissance.

Moreover, it appears to me that, at the present time, individual scholars, archæologists and historians, in separate and independent spheres of study and exploration, are quietly marshalling forces which will tend to revolutionize the broad, fundamental views upon which the history of the European peoples has been built up, and which the generation preceding our own accepted as historical commonplaces. I am especially referring to broad distinctions which afforded the ground-work for the chief grouping in the various departments of historical study, ethnology, archæology linguistics. Recent discoveries in Egypt, notably those of Professor Flinders Petrie, as well as simultaneous work and discoveries in the various centres of the whole Mediterranean basin, from Spain through the Italian and Greek peninsulas, round the coast of Asia Minor to Egypt—these have all led us back to a period in which we must infer a certain unity, ethnological as well as archaeological, for all the inhabitants of this Mediterranean basin.

It will readily be perceived how revolutionary will be the action of such a view, when once it is fully established, upon the system of ethnological hypothesis hitherto adopted, as regards the pre-historic periods in the life of the peoples in the South of Europe, Asia Minor and in North Africa.

Startling as these discoveries are, there is no definite sphere of our past in which more striking and important discoveries have been made than in the one known as "Classical Antiquity." This period in man's history—the Hellenic and Græco-Roman—revered and admired for the height of civilization then attained, and for the predominant influence which it has had in successive

ages down to our own days, has been so thoroughly elaborated on all sides by legions of competent scholars and thinkers from the Middle Ages onward, that the belief had sprung up and fixed itself in our minds that nothing more can be ascertained in this sphere of human inquiry, that this field has become sterile. And with this belief there has grown up, from motives working in another direction, a certain opposition (perhaps ungrateful and ungracious) to the long and continuous sway and predominance of classical studies, directed especially against the prominent place which they hold in our educational system. Yet, here again I venture to maintain that, among the leading features which will be recognized in the future as distinguishing the civilization of the nineteenth century, a revival of pure Hellenism (in contradistinction to the Hellenism that had passed through Rome) will be one of the most marked, and that classical study in the spirit of the nineteenth century will be readily differentiated from the classical spirit of the Renaissance, and of the Humanists of the seventeenth and eighteenth centuries. To put it shortly and epigrammatically—in a type taken from the domain of art, though it applies to literature and thought as well,—it is the difference between the Apollo Belvidere and the Parthenon marbles as representative of Hellenism. Previous scholars studied their classical antiquities in Italy and Rome. We have gone to Greece itself.

Once on truly Greek soil, the generous, broad-breasted mother-earth of ancient Hellas has delivered to us some of her treasures, hidden away from rapacious time, and from the still more rapacious hands of the despoiling barbarians of later days, beneath the ample folds of her gracious garment. And thus there has grown up, in the immediate past and in our own days, a more adequate and a fuller knowledge of the highest development of Hellenic genius.

If thus there has been a new departure in our knowledge of the historical periods of ancient Greece and Rome, which promises to widen out as well as to intensify our accurate appreciation of that important period in man's history, there is another sphere of classical research in which our advance has been, and is, still more marked and startling; for it concerns regions about which we may say that we practically knew nothing before. This might be called the Præ-historic Period of Greek civilization—that is, the life in Hellenic lands before the records of ancient writers begin.

To indicate in a rough and ready manner the progress marked in this sphere of inquiry in our own days by the mere measurement of time, I would say that the actual number of years preceding the established records of Greek history, about which a few years ago we knew nothing and concerning which we now know something, has been pushed back at least five hundred years—nay, I venture to say, since 1892, a thousand years, namely, to about 2000, B. C. It requires some courage on my part to venture the prediction (for which I may, however, claim to have some serious grounds), that before many years we shall have sober data for pushing civilized life in Hellenic lands backwards, not by centuries, but by millennia, or to about 4000, B. C.

Light has been thrown on this earliest period of Greek civilization from various quarters of exploration and discovery, from Sicily and the South of Italy, from several islands of the Aegean, and from Asia Minor; while a powerful side-light has come from Egypt and the most recent discoveries there. But the whole sphere of this new field of fruitful inquiry was first opened out by the excavations of Henry Schliemann, followed by further excavations, which all supplement one another in the evidence they furnish for the earliest civilization in ancient Greece.

It is to three groups of excavations that I attribute the new and startling ground of inquiry upon which we stand at the present day. The first is the Schliemann group, at Mycenae, Tiryns, Hissarlik, etc., to which the excavations of the Greek archaeologist Tzountas form an important addition, while Schliemann's work has been ably carried on since his death by his former assistant, Dr. Dörpfeld. The second important excavation in this sphere is to be found in the American Excavations of the Argive Heraeum by the American School of Athens and the Archaeological Institute of America; and the third, not yet completed, form the striking discoveries in Crete now made by the British School of Athens and by Mr. Arthur Evans.

All this important work, with its far-reaching results upon the system of man's knowledge of his past, may be said to have originated in the active brain of a poor boy living in a small village of Mecklenburg, whose unassuageable thirst for knowledge was never stimulated or satisfied by the advantage of such early education as is within the reach of most poor men in the Western

States of our own day. But it was in the brain of that boy, when he came to realize what the barrows and mounds, the "Hun graves," of his own home stood for, and when he made acquaintance with the story of Homer's heroes, that the idea took shape of excavating the ancient sites which contained the tangible records of the heroic life as depicted in Homer. And with the tenacity and singleness of purpose, the indomitable strength of will with which he held fast to this idea through all the years of strife and suffering in the surging and often debasing struggle for material means of subsistence, and the un-ideal and un-poetic allurements and fascinations of the greed of gold—amid all these, he clung to the dream of his early boyhood, he kept alive the fire of his enthusiasm as the one high beacon light which raised him above the "practical," and worse than practical, conditions of his peculiar career.

It was his "fixed idea," as the alienists are wont to characterize the thought, or the pursuit in thought, out of proportion with the accepted order of life among the dominating majority. It appears to me that we all have such fixed ideas, thoughts and interests and aspirations, ever present, consciously or sub-consciously dominating, or at least directing and giving their tone to our every effort and desire,—some trivial and vulgar, some weighty and refined, some malignant and criminal, others beneficent and in harmony with the social order which they tend to confirm and to advance. They produce the heartless worldling, the unscrupulous speculator, the selfish, cruel and unmotherly woman, the thief and the murderer; but they also produce the philosophers and the artists, the enthusiasts and the heroes, the saints and the martyrs. It all depends upon the nature of the fixed idea; for the strength of purpose, the energy and perseverance, in themselves, are good and mark a virtue. When the "idea" is directly and all-engrossingly one's little self, anaemically petulant or raised to cosmical proportions by a passionate imagination, it produces the egoist. When the "idea" is bad and unsocial, it makes a criminal; when it is great and good, it makes a great man. Henry Schliemann was a great man.

When, as an apprentice in a grocer's shop in Holland, at night in his cold garret, and in the intervals of sweeping the shop, he taught himself the classical languages as well as most modern tongues; and when, subsequently, in Russia and in the United

States, he succeeded in accumulating a fortune, he returned to the great fixed idea of his childhood—the idea which had lighted his garret and kept it warm, and had thrown its soft redeeming lustre upon the more sordid phases of his subsequent “successful career,” as it now does for us upon the memory of his life. And when he then retired from business, and devoted his fortune and his energies first to the Excavations of Mycenæ, then of Tiryns, and then of Hissarlik, and when he brought before the world the treasures which he unearthed in Mycenaean tombs and palaces, claiming (sometimes on unscientific grounds, and with the intelligible and pardonable haste of enthusiasm) to have found the treasures of the Atreidae, the very bones of Agamemnon and his Homeric associates, there was a great outcry throughout the learned world against the unwelcome intrusion of this “impostor” into the sacred precincts of the learned guild. The more charitable considered the “fixed idea” to have taken a distinctly pathological form.

Though this is hardly twenty-five years ago, it is all forgotten. What has survived are the walls and buildings of the ancient Mycenæ, Tiryns and Troy—the centre of the life of these ancestors of the historical Greeks that fought at Thermopylæ, Plataea, and Salamis—here are the tombs in which they were buried, the implements of peace and war which they used, here are the crystallized feelings and thoughts which drove artists and craftsmen to construct and fashion objects which are there for us to touch, and upon which we can feast our eyes in the present day, and that reflect in their totality the actual life of the past, in their way as indubitably and adequately as does the written, nay, the spoken word.

The treasures of gold and precious metal exhibited in the Museum of Athens, the hundreds and thousands of objects in various materials that have since accumulated in so many museums, all have undoubtedly established for us the existence of a civilization reaching far beyond the year 1000, B. C., further back than the Dorian Invasion, and manifesting to the careful student, a gradual organization and development in time, which enable him to distinguish several marked phases as far back as, at least, the fifteenth century, B. C. For the last twenty-five years, through the mass of material furnished by Schliemann’s spade, archaeologists have been enabled to build up a systematized presentation of

an age in Hellenic life of which the student, before 1874, knew nothing, and of which he had not even the vaguest conception.

The next important group of excavations, which appears to me to mark a new departure in thus extending the horizon of what we know of the earliest Greek civilization, are the American Excavations at the Argive Heraeum. Some of the results of these excavations, which covered four seasons from 1892-1895, have been given to the public in a preliminary form in the official organs of the American School and Institute.*

The exceptional importance of the Argive Heraeum lay, in the first instance, in the facts that, in the age of Pericles, it was one of the foremost sanctuaries of the whole of Greece, that it contained the great gold and ivory statue of Hera by the sculptor Polycleitus, second only in fame to Pheidias, and that the sanctuary retained its eminence through all periods of Greek history down to the Roman times—for all of which facts our excavations have yielded archaeological testimony. But it is also exceptionally important from the position which it held in the earliest periods of Greek civilization, in which we are here interested. For we must always remember that, whereas Tiryns and Mycenae and the city of Argos represented each one period and phase in the political development of the Argive plain, the Heraeum probably antedates the foundation of Tiryns,† and always maintained its importance as the religious centre through the successive periods of Argive history. Moreover, from the literary traditions of later periods, as well as from the actual archae-

*See reports of the American School of Athens in the *American Journal of Archaeology* since 1892 as well as a special publication which the writer published in 1892, called "Excavations of the American School of Athens at the Heraion of Argos." On the question with which we are especially concerned here, there is a paper in a recent number of the *Journal* on the "Earliest Hellenic Art and Civilization and the Argive Heraeum." Since the excavations were completed in 1895, several years were required to arrange, clean and examine the thousands of objects which were deposited in the Central Museum of Athens. Upon this arduous task several of my collaborators in the excavations have been assiduously engaged for some years. But the whole of my manuscript, as well as that of most of my collaborators, has been ready for print for more than a year; and it is unfair to the scientific world, as well as to my assistants and myself, that the publication should be further delayed. These assistants and associates were engaged at the work for shorter or longer periods, while some have undertaken the publication of portions of our finds; they represent many of the leading universities in the United States. Among them, I must mention Drs. Hoppen, Washington, R. Norton, Brownson, Richardson and Poland, Messrs. De Cou, Tilton, Chase, Fox, Heermance, Lythgoe, Meader, Alden and Rogers. It is especially vexatious to think that so important a publication should be delayed for want of funds, and I can hardly believe that people interested in archaeology in the United States would allow this to be the case.

†See an article of the present writer in a recent number of the *Classical Review*, in which he endeavors to show that the site of this temple contains the remains of the earliest city in this district.

ological remains, the Argive plain and the people inhabiting it refer to the earliest and most specifically Hellenic period of Greek civilization. It is on this account that the Argive Heraeum becomes, for the questions with which we are dealing, more important than in Greece, Mycenae and Tiryns and Hissarlik (Troy) of Asia Minor.

The third group of excavations on prae-historic Greek sites, those directed by Mr. Arthur Evans and Mr. Hogarth, are still in progress. But even now they have yielded most startling results of the highest interest and importance. In fact, so far as we are able to judge, nothing of so striking a nature has been found since the days of Schliemann. We may safely say, however, that up to this moment all that has been found at Cnossus only refers to what is known as the Mycenaean age, the date of which cannot at present be pushed much further back than the fifteen century, B. C. So far, these excavations will have to be supplemented by those of the Argive Heraeum; for, on the ground of the actual remains and monuments there discovered, I have ventured to classify our material so that we have justifiable cause to go back on this site to about the year 2000, B. C. Since then, Professor Flinders Petrie has found the earliest forms of Mycenaean pottery (Aegean he calls it) in tombs which he identifies with the first Egyptian dynasty. I venture to assert now, what I could not say, from the character of the evidence with which I meant to deal, in the paper I published last spring, namely, that the earliest walls, vases, terra-cottas and other objects found at the Argive Heraeum may well mark many centuries of continuous development, nay, perhaps millennia, before the year 2000, B. C.

In spite of the numerous remains of the Prae-Mycenaean age, found at the Heraeum and elsewhere, which enable us to establish groups and classifications in this earliest development of Greek craft, we must admit that we have little fuller and more detailed knowledge concerning these periods *as yet*. On the other hand, for the Mycenaean age we have a vast amount of material, all tending to give a fairly complete picture of the life and civilization in these centres, and to these discoveries Messrs. Evans and Hogarth have contributed more effectually than any other archaeologists since the day of Schliemann.

The accumulated "Mycenaean" material before us clearly gives us the impression of a civilization of a very high order, in which

people lived in a developed social organization, in ease and comfort, nay, in luxury. The various handicrafts and arts were practiced with great variety and proficiency: wood, ivory and metals were carved, turned, beaten, soldered and combined in the most skilful manner; architecture and painting and architectural sculpture reached a comparatively very high stage of perfection, a stage higher than we have evidence of for several centuries succeeding this era. And now, through the most brilliant discovery of Mr. Evans, we learn that they even possessed the art of writing. For he has found written documents in the Hellenic lands at least seven centuries earlier than the first known monuments of historic Greek writing.

"In the chambers and magazines of the Palace there came to light a series of deposits of clay tablets, in form somewhat analogous to the Babylonian, but inscribed with characters in two distinct types of indigenous prehistoric script: one hieroglyphic or quasi-pictorial, the other linear. The existence of a hieroglyphic script in the Island has been already the theme of some earlier researches by the explorer of the Palace, based on the more limited material supplied by groups of signs on a class of Cretan seal-stones, and the ample corroboration of the conclusions arrived at was, therefore, the more satisfactory. These Cretan hieroglyphs will be found to have a special importance in their bearing on the origin of the Phœnician Alphabet.

"But the great bulk of the tablets belonged to the linear class, exhibiting an elegant and much more highly developed form of script, with letters of an upright and singularly European aspect. The inscriptions, over a thousand of which were collected, were originally contained in coffers of clay, wood and gypsum, which had been in turn secured by clay seals, impressed with finely engraved signets, and counter-marked and countersigned by controlling officials in the same script, while the clay was still wet. The clay documents themselves are, beyond doubt, the Palace archives. Many relate to accounts concerning the Royal Arsenal, stores and treasures. Others, perhaps, like the contemporary cuneiform tablets, refer to contracts or correspondence. The problems attaching to the decipherment of these clay records are of enthralling interest, and we have here locked up for us materials which may some day enlarge the bounds of history."

As regards the architecture of the Mycenaean period, we must now realize that the Cyclopean walls and buildings of Tiryns, as well as the supporting wall of the earlier Argive Heraeum, all mark a more primitive stage than what we call Mycenaean. The walls and buildings of Mycenae itself represent a transition from the earlier Cyclopean system of Tiryns to the specifically Mycenaean phase of architecture; while the purest form of Mycenaean architecture, corresponding to the description of buildings in Homer,

was first found at Troy, in the sixth layer from below, by Dr. Dörpfeld in 1893.

Yet, all these buildings are surpassed in splendor and in the quality of masonry by the great palace which Mr. Evans has found at Cnossus in Crete. There is every reason to believe that the palace here discovered, with its maze of corridors and tortuous passages, its numerous small chambers, its long succession of magazines with their blind endings, was the palace of Minos, which later tradition made the habitation of the fearful Minotaur—in fact, the famous Labyrinth. Mr. Evans, moreover, proposes an ingenious hypothesis (a suggestion before made on philological grounds by Professor Max Meyer), according to which the Labyrinth really derived its name from the *labrys* or double axe, the emblem of the Cretan Zeus, which he found repeated continually on monuments and objects from this site.

It will be best to give his own words in describing the palace he has discovered:

"At but a very slight depth below the surface of the ground the spade has uncovered great courts and corridors, propylaea, a long succession of magazines containing gigantic stone jars that might have hidden the Forty Thieves, and a multiplicity of chambers, pre-eminent among which is the actual Throne Room and Council Chamber of Homeric Kings. The throne itself, on which (if so much faith be permitted to us) Minos may have declared the law, is carved out of alabaster, once brilliant with colored designs and relieved with curious tracery and crocketed arcading, which is wholly unique in ancient art, and exhibits a strange anticipation of Thirteenth Century Gothic. In the Throne Room, the Western Entrance Gallery and elsewhere, partly still adhering to the walls, partly in detached pieces on the floors, was a series of fresco paintings, excelling any known examples of the art in Mycenaean Greece. A beautiful life-size painting of a youth, with an European and almost classically Greek profile, gives us the first real knowledge of the race who produced this mysterious early civilization. Other frescoes introduce us to a lively and hitherto unknown miniature style, representing, among other subjects, groups of women engaged in animated conversation in the courts and on the balconies of the Palace. The monuments of the sculptor's art are equally striking. It may be sufficient to mention here a marble fountain in the shape of a lioness's head with enamelled eyes, fragments of a frieze with beautifully cut rosettes, superior in its kind to anything known from Mycenae; an alabaster vase naturalistically copied from a Triton shell; porphyry lamp with graceful foliation, supported on an Egyptianizing lotus column. The head and parts of the body of a magnificent painted relief of a bull in gesso duro are unsurpassed for vitality and strength."

If we examine the numerous smaller objects of art which have

come down to us from the various centres of Mycenaean life, we are impressed with the exceptionally high standard which these convey to us, even when compared with the art of other countries and of the earlier centuries of historical Greece. The numerous gold, silver, and bronze ornaments and implements deposited by Schliemann in the Museum of Athens alone clearly illustrate this. The well known silver ox-head, reproduced in all text books on Greek Art, the splendid sword-blades with chased patterns and hunting scenes incrusting into the bronze in gold variously shaded, and, above all, the two splendid gold cups which Tzountas found in the bee-hive tomb of Vaffio not far from Sparta, illustrate this fully.

In perfect *repoussé* work these cups are ornamented with scenes showing the capturing and taming of wild bulls. All these display not merely the love of splendor and luxury, but also a feeling for life and nature, for truth and naturalism in art, a freedom and skill in the technical processes by means of which these scenes are rendered, which came to us as a revelation as regards the high state of artistic feeling in this early period.

The wall-painting with the bull from Tiryns had given us some faint notion of these characteristics of freedom and naturalism on a larger scale, which mark all the Mycenaean vase-paintings in the more decorative region of minor art, and were so pronounced in the Vaffio cups. But photographs from the wall-paintings of the palace at Cnossus are, in this respect, as much a revelation as the Vaffio cups were for their goldsmith's work.

Religious worship at Cnossus appears not to have taken place in a separate temple, but, according to Mr. Evans, in small shrines and altars in the palace itself. Moreover, he holds that the religion itself was of the crudest, and that, with all surrounding splendor, the Mycenaean people at Cnossus were still addicted to tree and pillar worship, a form of fetishism of which he has discovered clear traces in numerous extant pillar-like objects which they thus adored. I do not think that this worship is directly expressive of the "Mycenaean" peoples; but marks a survival of earlier cults established many centuries before the Mycenaean age. Nor need we be astonished at the persistency of such more primitive survivals; for the comparative study of cults in all climes and times shows similar conditions of incongruous survivals.

With all the splendor and high artistic development in the objects hitherto found in Mycenaean centres, we must be struck by the fact that sculpture and painting, other than in *decorative* forms, did not exist. I mean that the Mycenaean peoples did not produce the *picture* and the *statue*. This development of the purest and highest art was left for the Greeks of the great historical ages to establish for mankind.

If we attempt to summarize the impression which the art of the Mycenaean people produces in us, one word will, to my mind, convey most clearly the essential nature of their art, and will help us to realize the stage of political and social development which they attained. This word is *palatial*.

In spite of the various artistic qualities in Mycenaean art to which I have referred above, one quality they all seem to me to possess before all things, is splendor. The intrinsic value of the material is never quite ignored. While a Tanagrean figurine of the fifth and fourth centuries, B. C., though distinctly an object of minor art and not from the hand of the great masters, represents adequately the supreme artistic charm and spirit of the period and the land which produced it, the Mycenaean terra-cotta figurine is of the crudest and most primitive form, hardly symbolical of the human figure, and thus stands in strongest contrast to the splendid work in the gold cups. The costly articles found in the great bee-hive tombs differ essentially in artistic quality from those found in the poorer tombs. Painting and architecture are made subservient to the needs of those who dwell in the palace, and whose remains are enshrined in the splendid bee-hive tombs of which the "Treasury of Atreus" is the finest specimen. They built no great temples, because they had no national religion in the higher sense, and the tribal worship was housed in the palace of the ruler to whom it was made subservient. The real development of Mycenaean art groups round, and depends upon, the ruler, and is to be found in his palace and in his tomb. No doubt, this palace crowned the citadel which offered protection to the surrounding district; but the ephemeral mud-huts about it have not left a trace of their existence. There was no *national* life. It looks as if the citadels fortified by rude walls of small stones, and then supplemented by gigantic Cyclopean structures which are Prae-Mycenaean, had more of the *national* character in them than the palaces of the Mycenaean rulers. The earliest set-

tlements on the Heraeum point to that political phase leading to the *Synoikismos*, which brought the scattered dwellers in the Argive plain together for protection to the Acropolis chosen by their leader, their chief clansman—not their tyrant.

But these early political communities were too poor; there was—if I may use the term without approbrium—not enough of the luxury element in their life, there was not the surplusage of energy and moral vitality to produce a higher art; though the germs of Mycenaean art are to be found in their humbler remains. Yet in the *palatial* art of the Mycenaean rulers, as in the East, the idea of splendor, of impressiveness by size or value of material, was too dominant to create the *statue* and the *picture*, the national pure art of Greece. With their downfall, the Dorian invader, ruder and more vigorous, for the time impoverished life, and he had to be assimilated into the national body and raised to higher political and social levels; and thus art sank again for a time after the Mycenaean period. Preceding the great art of the Hellenic climacterix in the fifth century, B. C., we must remember that, in the sixth century, there was also a period of magnificence among the “tyrants” of that age, which definite political and social causes converted, after the Persian War, into the great art of the Periclean age—the adequate expression of the highest period in ancient history. It almost looks as if we had here to deal with an historical “law” concerning the development of art as the outcome and the expression of social and political evolution. For we could trace similar phenomena in other countries and periods of history.

Before Greek life could become national and their great national art could be evolved, the luxury of the Mycenaean people had to be swept away. This was done by the sturdy Dorians. And when, during the succeeding centuries, the vigorous Dorian element was blended with the earlier dwellers in Greek lands, and a healthy national life was evolved—a common language, a common literature and a common religion, giving expression to and fixing this process of wider nationalization—then the elements of the Mycenaean spirit, which survived in Greece and flowed back from the centres (the islands and Asia Minor) where it had taken refuge, revived in a wider and nobler form; and gradually, by successive stages which we can trace in so interesting a manner, it revived in the establishment of true Hellenism in politics, in philosophy, in literature and in art.

It may be well to point out that the term "national" is distinctly not used by me in the spirit of Chauvinism which has been given to it in our days. By "national," I really mean the widening out of common ideas and ideals among a large number of people, so that this common civilization manifests itself in a social or political unity. The higher and nobler these ideas; the wider the area; the greater the number partaking of, and stamped in their individual character by, such common ideas and standards of thought and morals, public or private,—the higher is human society. In Athens all full citizens were thus integral parts of this common civilization—though there was an aristocratic groundwork to their state, in that it contained slaves. The Italian republics had similar width and limitations. In our days, the democratization of all civilized states may at times lower the standard of these ideas, but their extension and expansion is incalculably greater than ever before. In fact, there are for this unity no limits within the geographical and ethnological boundaries of each nation, however much the "nationalists"—those with materialist or with idealist proclivities—wish for such restriction. But more and more we are coming to realize that the Renaissance in Italy and the Abolition of Slavery are as much a fatherland as are England, Germany, France, Italy and the United States.

CHARLES WALDSTEIN.

When the last words of this article were written a telegram from Naples announced the discovery of a perfect statue by the famous sculptor Polycleitus, the contemporary and rival of Pheidias. We heard recently of other works of sculpture found in the excavations in the Forum of Rome. Considering the fact that, unfortunately, even in the highest intellectual pursuits, there is the dominance and vulgarization of "fashion" and ephemeral waves of unbalanced enthusiasm, I should like to take this opportunity of saying that, in spite of all the supreme interest in the discoveries concerning prehistoric Greece to which this article has drawn attention, the fact that the Italian discoveries lately announced refer to the highest period of Hellenic civilization, and present us with ideals of beauty and truth then realized for all times, need not diminish our interest in, and our enthusiasm for, the study of the archaeology of historic Greece and Rome.

C. W.